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New York city, about 1849 or 1850. This artist was especially successful in his delineation of children, and painted this subject twice. One of these pictures was purchased by the American Art Union and given as a prize. The painter, we are informed, has removed to England, where he is still pursuing his art with success. The index, too, is less full than is desirable in a work which would have value for reference. Turning to William Dunlap's name, we find a slight reference to him as a painter, but are not referred to the more important notice of his book.

Mr. Benjamin's essay is like much of the work of American artists: it shows marks of talent, it is bright and suggestive, and manifests a sincere feeling for art; but the canvas is too large for the work put upon it, the lights are broken and scattered, the perspective is not true, the proportions faulty, and so, instead of a solid piece of work done forever and not needing to be repeated, we have only one more sketch, which will have but slight permanent value.

While we have felt obliged to compare what is accomplished in this book with what we think needs to be done for art history in America, we would still give it a hearty welcome, both for what it is and for the promise it gives for the future. Compared with what has been done before, it holds a high place; for neither Dunlap's *History of the Arts of Design in the United States*, nor Tuckerman's *Book of the Artists*, nor Cumming's *Annals of the National Academy of Design*, nor Lester's *Artists of America*, can claim as much literary merit or critical insight.

It is good that the present generation, which is beginning to exult in its technical excellence, should look back with respect to those who smoothed the way for them by working in the true spirit, in spite of outward difficulties. It is very hard to gather up the records of art in America, so little care has been bestowed upon them, and on our generation lies the duty of preventing further loss. So we are thankful for all that is done in a right direction; and if we have judged this author by an ideal standard which art always holds before us, we should also give him the benefit of the excellent rule which he lays down in speaking of Benjamin West: "Men should be judged, not [alone] absolutely, but relatively; not compared with perfection, but with their contemporaries and their opportunities."

The work is got up in handsome, but rather showy style, and is illustrated with wood-engravings by nearly all of the engravers whose names have lately attracted attention in connection with the wood-engraving controversy.

EDNAH D. CHENEY.

W. DANIELS, ARTIST.



DANIELS, ARTIST, is the monumental title of a satirical tract which we have received from the author, Mr. William Tirebuck, of Liverpool.

In his unbounded admiration for his subject, a painter whom the author imagines as still among us, the zeal of Mr. Tirebuck has far outrun his discretion. If all his adorer says of him be true, Mr. W. Daniels must be a very uncommon being. Mr. William Tirebuck declares that he writes in fear of his painter, who lives behind "a very frank brass plate, on which is inscribed, W. DANIELS, ARTIST,"—a brass plate attached to a door, surmounted

by a fan-light, behind which is "a not quite life-sized bust of our poet Milton." Here is "the simple, hidden, unpromising abode of one of the most remarkable men and artists of this, and, indeed, it must be said, of any other period." If you go and sit for your portrait, and find fault with what Mr. Daniels does in your likeness, it is at your peril. The precursor of the artist was Rembrandt. Mr. Daniels has "hurled himself against the world"; he is "like a Satan encountering the sun,—a Lear defying the lightning,—a Doré-like figure." The satire is rough and crude, but the spirit of the work is undeniable, and the tract is a curiosity. — *Athenæum*.

[The serious announcement of this tract in an English periodical having been copied into the December number, it is due to the readers of the REVIEW that they should be informed of its true character, as developed in the above notice. — EDITOR.]

CHRISTIAN SCHUSSELE.

A SERMON MEMORIAL TO CHRISTIAN SCHUSSELE, for eleven years Professor of Drawing and Painting in the Pennsylvania Academy of Fine Arts, Philadelphia. Delivered, Oct. 19th, 1879, by REV. GEORGE H. JOHNSTON, his Pastor, in Christ Reformed Church, Green Street, below 16th Street. Philadelphia. 1879. 24 pp. 8vo.




HIS pamphlet, published, as the "Correspondence" on pages 3 and 4 informs us, at the request of the Pennsylvania Academy of Fine Arts and the Artist's Fund Society (of Philadelphia), contains some biographical details concerning the artist whose death was announced in the November number of the REVIEW. According to Mr. Johnston, Christian Schussele was born in 1824 in Guebwillers, Alsace, his father being a baker, whose business he was urged to continue. When Christian was fifteen years old, two years after the father's death, his mother reluctantly gave her consent to his becoming an artist, and at the age of sixteen he went to Strasburg, carrying with him some money earned by painting portraits of his neighbors. At Strasburg he entered the Drawing School (Academy, says the pamphlet), and under the instruction of Guérin (not the celebrated painter, but probably Christophe Gabriel Guérin) devoted himself to the study of lithography. Shortly after he went to Paris, where he studied under Delaroche and Yvon, and was engaged with Engelmann and Graf, the pioneer chromolithographers of France. Before the political commotions of 1848 he was engaged to execute a series of chromolithographic reproductions of pictures in the gallery of Versailles, contemplated by Louis Philippe; but, the revolution preventing the execution of this project, Mr. Schussele came to the United States, and settled in Philadelphia. Here he again became lucratively employed as a chromolithographer, and it was not until 1851 that he attracted attention as a creative artist by the exhibition of a cabinet picture entitled *The Artist's Recreation*. Still for a time continuing at chromolithography, he gradually gave more attention to painting, and also did considerable work in designing for wood-engravers and for a bank-note company. Between this time and the year 1863 he produced some of his best-known works. In the year named palsy began to afflict him in his right hand, brought

on probably by lead poisoning. In 1865 he went to Europe in search of health, but returned in 1868 without having been benefited by the severe treatment to which he had submitted. On his return he was unanimously elected Professor of Drawing and Painting in the Pennsylvania Academy of the Fine Arts, which chair had just been established. This position he continued to fill until his death, in spite of increasing bodily infirmity. According to Mr. Johnston (p. 24) the artist died Aug. 20th, 1879. There is a discrepancy between this statement and the one made in the November REVIEW. According to the notice there given, on what appeared to be reliable authority, Mr. Schussele died at 1.15 A. M. of Aug. 21st.

S. R. K.

WORKS IN PREPARATION.

AMERICAN.

ESSRS. D. APPLETON & CO. announce *Picturesque Palestine, Sinai, and Egypt*, to be issued in forty parts, illustrated by engravings on steel and wood, from designs made expressly for this work on the spot, by Harry Fenn and J. D. Woodward. The book will form a companion to *Picturesque America* and *Picturesque Europe*.

The twelfth and thirteenth *Annual Reports of the Peabody Museum of American Archaeology and Ethnology*, at Cambridge, Mass., are now in press. These volumes will contain, besides the usual list of additions to the Museum, and other statistical documents, several valuable essays on subjects connected with American archæology, by Messrs. F. W. Putnam (the Curator), C. C. Abbott, Paul Schumacher, Elmer R. Reynolds, Lewis H. Morgan, and Ad. F. Bandelier. Of these essays the one by Mr. Schumacher on *The Method of making Pottery and Baskets by the Indians of Southern California*, and another by Hon. Lewis H. Morgan, *Description of an Ancient Stone Pueblo on the Animas River, New Mexico*, will be of special interest to those engaged in the study of the beginnings of the arts among the aborigines of America. There is also in preparation, by the Curator of the Museum, a guide-book of the room now open to the inspection of the public.

FOREIGN.

L. BASCHET, of Paris, announces a new work, *Les Chefs-d'Œuvre d'Art au Luxembourg*, to be published in parts, and to be illustrated by photogravures, etc., like the same publisher's *Chefs-d'Œuvre d'Art à l'Exposition*.

THE AUTOTYPE COMPANY, of London, has in preparation a new edition of Turner's *Liber Studiorum*, facsimiled from rare prints in the best states, lent by the Rev. Stopford Brooke.

THE SOCIETY OF ANTIQUARIES OF SCOTLAND, says the *Athenæum*, proposes to issue a supplementary volume to the *Archæologia Scotica*, consisting of one hundred drawings of the sculptured stones and crosses of Iona and the Western Highlands, executed by Mr. James Drummond. There will be only 350 copies.

A COMPLETE HISTORY of Faenza ware will be published this spring by the Bolognese firm of Romagnoli. The author is Dr. Carlo Malagola. The work will be entitled *Memorie Storiche delle Maioliche di Faenza*, and will

form a volume of about 500 pages octavo, enriched with many newly discovered documents. — *Academy*.

SIGNOR BERTOLOTI is about to publish a work on the Belgian and Dutch artists, at Rome in the sixteenth and seventeenth centuries.

C. GEROLD'S SOHN, in Vienna, is about to publish an important work on the second Austrian expedition to Samothrace, undertaken in 1875 under the guidance of Drs. A. Conze and Benndorff. The work will contain 96 folio plates and more than 50 illustrations in the text.

LA BRETAGNE ARTISTIQUE is the title of a new journal, which is to be devoted to the art of Brittany.

A NEW MAGAZINE, especially designed to represent "South Kensington," will very shortly appear, and deal with matters of science and art. The editor, says the *Athenæum*, is an archæologist and quondam collector.

NEW PUBLICATIONS.

AMERICAN.

ART STUDENTS' LEAGUE. Report on Art Schools. By Frank Waller. New York. 1879. 46 pp. 8vo.

Memorial, A, addressed by a committee appointed by the Board of Managers of the Maryland Institute for the Promotion of Mechanic Arts to the General Assembly of the State of Maryland, in reference to instruction in drawing, as a basis of industrial art education; also, the organization of a Museum of Industrial Art in the Maryland Institute. Baltimore. 1880. 26 pp. 8vo.

SMITHSONIAN INSTITUTION. Visitor's guide to Smithsonian Institution and National Museum, Washington, D. C. Washington: Judd & Detweiler. 1880. 96 pp. Illustr. 8vo, paper. 35 cents.

TRUSTEES OF THE MUSEUM OF FINE ARTS [Boston]. Fourth annual report for the year ending Dec. 31, 1879. Boston. 1880. 26 pp. 8vo.

FOREIGN.

ART, L', et l'industrie de tous les peuples à l'exposition universelle de 1878; description complète des merveilles du Champ-de-Mars et du Trocadéro par les écrivains spéciaux les plus autorisés. Avec de nombreuses gravures. Paris: Librairie illustrée. 1879. 640 pp. 4to.

AMIET, J. Hans Holbein's Madonna von Solothurn und der Stifter Nicolaus Conrad, der Held von Dorneck und Novarra. Solothurn: Jent & Gassmann. vii + 103 pp. Illustr. 4to. 4.20 marks.

ART, THE YEAR'S. A concise epitome of all matters relating to the arts of painting, sculpture, and architecture, which have occurred during the year 1879, together with information respecting the events of the year 1880. Compiled by Marcus B. Huish. London: Macmillan. 230 pp. Post 8vo. 2s. 6d.

AUCOURT, D'. Les anciens hôtels de Paris, avec une carte gravée des grands hôtels de la rive gauche avant 1789. Paris: Vaton. vii + 167 pp. 16mo.

BENDER, HM. Rom und römisches Leben im Alterthum. Mit zahlreichen Holzschn. nach Zeichnungen von A. Gnauth, Riess, A. Schill u. A. I. Halbb. Tübingen: Laupp. 1879. viii + 272 pp. 8vo. 6 marks.

BRADLEY, S. MESSENGER. The relationship of anatomy to the fine arts: a lecture delivered in the Royal Institution, Manchester. London: J. Heywood. 28 pp. 8vo. 6d.

Croquis contemporains. Pointes sèches de Louise Abbema, texte par Alfred Le Vasseur. 1^{re} livraison: Sarah Bernhardt, Carolus Duran, Charles Garnier, Paul Mantz, Charles Chaplin. Paris: Ve. Cadart. pp. 1-20 and 5 etched portraits. Large 4to. (One part every two months; 25 copies on Japanese paper at 20 francs; 275 copies on Dutch paper at 10 francs.)

DEUTSCHE RENAISSANCE. Eine Sammlung, etc. (See REVIEW, p. 223.) Nr. 107-110. (Lfg. 63, 64, xx. Abthl. Ulm, von Lp. Theyer, 4 u. 5 Hefte; 65, 66, xxxiv. Abthl. Bremen, von J. Mitteldorf, 3 u. 4 Hefte.) Leipzig: Seemann. 1879. 40 plates and 4 sheets text. Fol. 2.40 marks each part.

FALKE, JAK. VON. Hellas und Rom. Eine Culturgeschichte des klassischen Alterthums. Mit Bildern der ersten deutschen Künstler. 10-16 Lfg. Stuttgart: Spemann. 1879. pp. 77-168. Fol. 1.50 marks each part.

FISENNE, L. VON. Kunstdenkmale des Mittelalters, Baukunst. 1 Lfg. Die Pfarrkirche in Aldeneyk. Aachen: Barth. 1880. 10 autogr. plates, with 4 pp. German and French text. Fol. 4 marks. (Parts 1 to 6 together, 20 marks.)

FLEURY, E. Antiquités et monuments du département de l'Aisne. 2^e et 3^e parties. Avec 401 vign. Paris: Menu. 2 vols. 600 pp. Large 4to. 30 francs each part.

GOWER, LORD RONALD. The figure painters of Holland. (Great artists.) London: Low. 126 pp. Post 8vo. 3s. 6d.

HAVARD, H. L'art et les artistes hollandais. T. 2. Les Palamèdes, Govert Flinck. 4 planches et 8 gravures. Paris: Quantin. 212 pp. 8vo.